



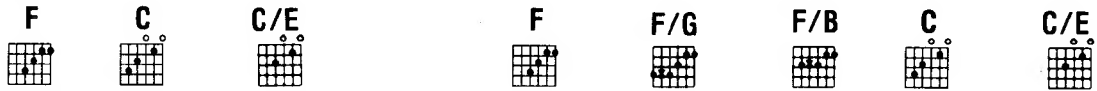
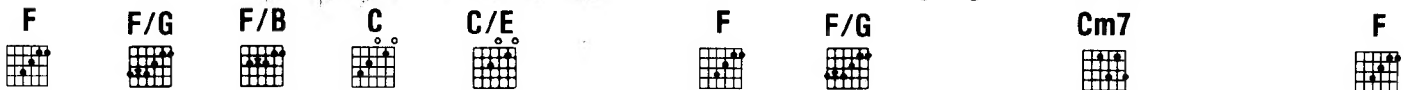
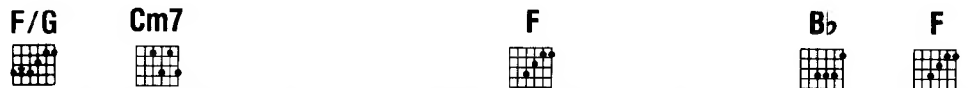
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# THE POWER OF LOVE

Words and Music by JOHNNY COLLA,  
CHRIS HAYES and HUEY LEWIS

Medium tempo


pow - er of love — is a cu - ri - ous thing;

Cm7



F



F/G



Cm7



make-a one man weep,

make an - oth - er man sing; —

change a hawk to a

lit - tle white dove. —

More than a feel - ing,

that's the pow - er of love. —

Cm7



F



F/G



Cm7



F



Tough - er than dia - monds,  
First time you feel — it, it might

F/G



Cm7



F



rich like cream; —  
make you sad. —

strong - er and hard - er than a  
Next time you feel — it, it might

bad girl's dream. \_\_\_\_\_  
make you mad. \_\_\_\_\_

Make a bad one good,  
But you'll be glad, mm, \_\_\_\_\_  
ba -

\_\_\_\_\_ make a wrong one right.  
by when you've found

Pow - er of love \_\_\_\_\_ that keep you  
that's the pow - er makes the

home at night.  
world go 'round.

You don't need mon - ey,  
And it don't take mon - ey,

don't take fame.  
don't take fame.

Don't need no cred - it card \_\_\_\_\_ to ride this train. It's  
Don't need no cred - it card \_\_\_\_\_ to ride this train. It's

**F/G** **Cm7** **F**

**F/G** **Cm7** **F**

**F/G** **C** **C/E**

**F** **F/G** **F/B** **C** **C/E** **F** **F/G** **F/B**






strong — and it's sud - den and it's cruel some - times. — But it  
 strong — and it's sud - den. It can be cruel some - times — But it




 no chord

might just save — your life. That's the pow - er of  
 might just save — your







love. That's the pow - er of love.






life. They say that



all in love\_\_ is fair, \_\_ yeah, but you don't care. \_\_



But you'll know what to do when it gets



hold of you.

And with a lit - tle



help from a - bove you feel the pow -

**Cm7** **F** **F/G**

- er of love. You feel the pow - er of love. —

**Cm7** **F** **F/G**

Can you feel it?

**Cm7** **F** **F/G**

Hmm. —

**C** **C/E** **F** **F/G** **F/B**

It don't take mon - ey, and it don't take fame. —

Don't need no cred - it card \_ to ride this train. \_\_\_\_\_

Tough - er than dia - monds and strong - er than steel. \_\_\_\_

But you won't feel noth - ing till you feel, \_\_\_\_\_

you feel the pow - er just feel the pow - er of love. \_\_\_\_

The musical score is written for guitar and piano. The guitar part is on a single staff with a treble clef, and the piano part is on two staves (treble and bass clefs). The score is divided into four systems, each corresponding to a line of lyrics. Above the guitar staff, there are five chord diagrams for each system: C, C/E, F, F/G, and F/B. The lyrics are: "Don't need no cred - it card \_ to ride this train. \_\_\_\_\_", "Tough - er than dia - monds and strong - er than steel. \_\_\_\_", "But you won't feel noth - ing till you feel, \_\_\_\_\_", and "you feel the pow - er just feel the pow - er of love. \_\_\_\_". The piano accompaniment features a steady bass line and a more melodic treble line, often using arpeggiated chords.



That's the pow - er, that's the pow - er of love.

You feel the pow - er of love. You feel the pow - er of love.

Feel the pow - er of love.

Repeat and Fade

# TIME BOMB TOWN

Words and Music by  
LINDSEY BUCKINGHAM

Medium Slow and Rhythmically

Am Em7 Am Em7 Am Em

1 Am Em7

2 Em7 Am Em7 Am Em7

I got a bad com - pli - ca - tion.  
ma - tion.

I keep it to my -  
I keep it to my -

Am Em7 Am Em7 Am Em7

self.  
self.

I got some strange in - for - ma - tion.  
I got a bad rep - u - ta - tion.



I can't think of noth - ing else.  
I can't think of noth - ing else.

There must be 'bout a

*cresc.*



mil - lion

of sing - le ways to go — down, —

*mf*



'cause I'm a lone - ly strang - er in this time — bomb — town.



*mp*

1 **Am** **Em7** 2 **Am** **Em7**

I got some strange — in — for —

**Am** **Em7** **Am** **Em7** **Am** **Em7**

Oh — Oh — *Play 3 times*

*mf*

**Am** **Em7** **Am** **Em7** **Am**

*Play 4 times*

Oh uh uh uh Oh — There must — be a — bout a

**C** **F** **G7**

mil — lion  
peo — ple, of sing — le ways to go —  
they're all — trying to make it

B $\flat$ E $\flat$ 

F

Am

Dm

down, —  
down, —'cause I'm a lone - ly trav - 'ler in this  
'cause they're just lone - ly trav - 'lers in this

E

E7

Am

Em7

1 Am

G/B

time — bomb — town.  
time — bomb — town.

Oh, there — must be a mil - lion

2 Am

Em7

Am

Em7

Time — bomb — town.

Uh uh uh

Am

Em7

Am

Em7

yeah

Repeat and Fade with improvisation

Oh

Uh uh uh uh

# BACK TO THE FUTURE

By ALAN SILVESTRI

*Majestically*

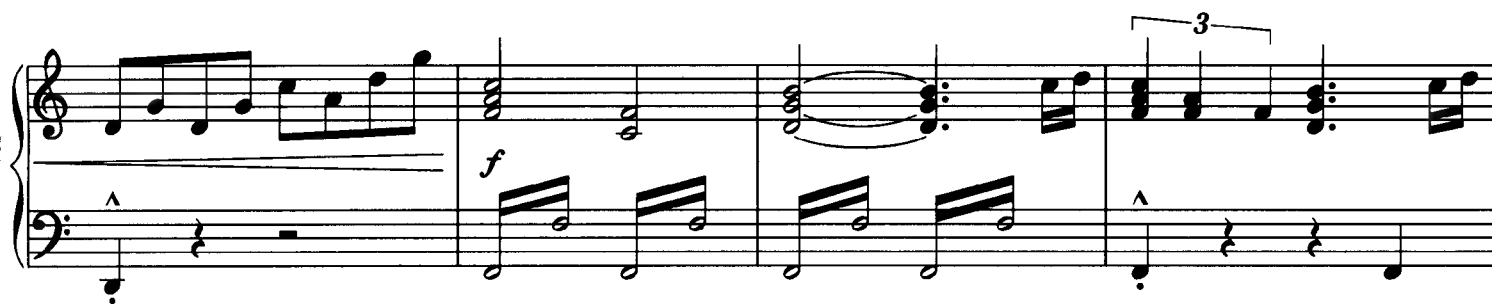
*f*

*p sub.*

*Intensely* ♩ = ♩

*cresc.*

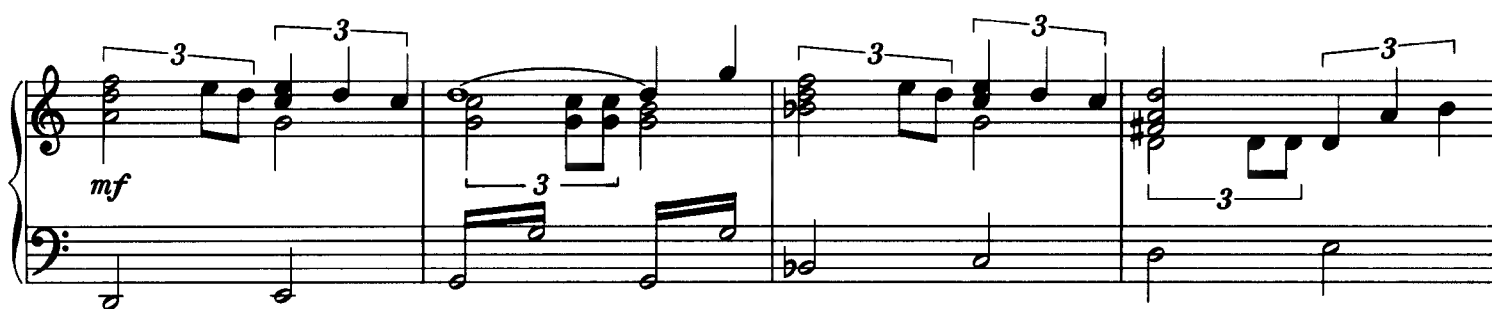
*fp*



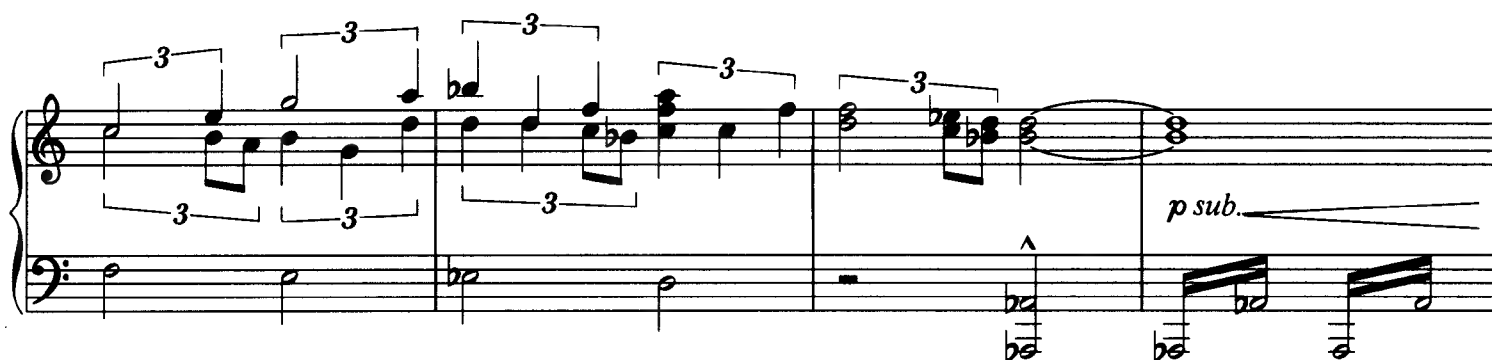
First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff has a whole rest followed by a series of eighth notes, some beamed together. A dynamic marking *f* is present in the bass staff.



Second system of musical notation. The treble clef staff features a series of chords and a triplet of eighth notes. A dynamic marking *fp* is shown. The bass clef staff contains a melodic line with eighth notes and a triplet of eighth notes.



Third system of musical notation. The treble clef staff has a melodic line with eighth notes and triplets. A dynamic marking *mf* is present. The bass clef staff contains a melodic line with eighth notes and a triplet of eighth notes.



Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and triplets. A dynamic marking *p sub.* is shown. The bass clef staff contains a melodic line with eighth notes and a triplet of eighth notes.



Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and triplets. A dynamic marking *f* is present. The bass clef staff contains a melodic line with eighth notes and triplets. A dynamic marking *p sub.* is shown. A dashed line labeled *8va* is at the bottom.





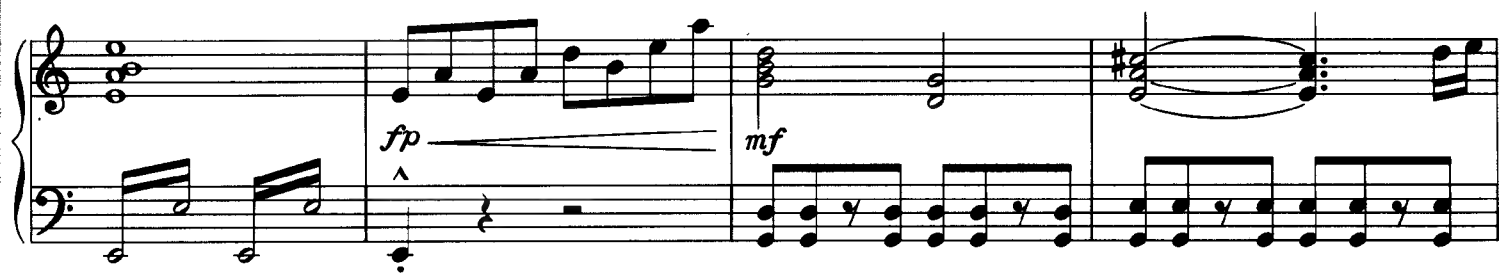
First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a *p* (piano) dynamic. The bass clef staff contains a bass line with eighth notes. A *mf* (mezzo-forte) dynamic is marked in the middle of the system. A triplet of eighth notes is indicated in the treble staff towards the end of the system.

Second system of musical notation. The treble clef staff features a triplet of eighth notes, followed by a *cresc.* (crescendo) marking. The bass clef staff has a triplet of eighth notes. A *f* (forte) dynamic is marked in the middle of the system. The system concludes with a *loco* marking and a triplet of eighth notes in the bass staff.

Third system of musical notation. The treble clef staff begins with a *p* (piano) dynamic and a half note. The bass clef staff contains a continuous eighth-note accompaniment. The system ends with a half note in the treble staff.

Fourth system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff has a continuous eighth-note accompaniment. A *mf* (mezzo-forte) dynamic is marked in the middle of the system.

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff has a continuous eighth-note accompaniment. A *f* (forte) dynamic is marked in the middle of the system.



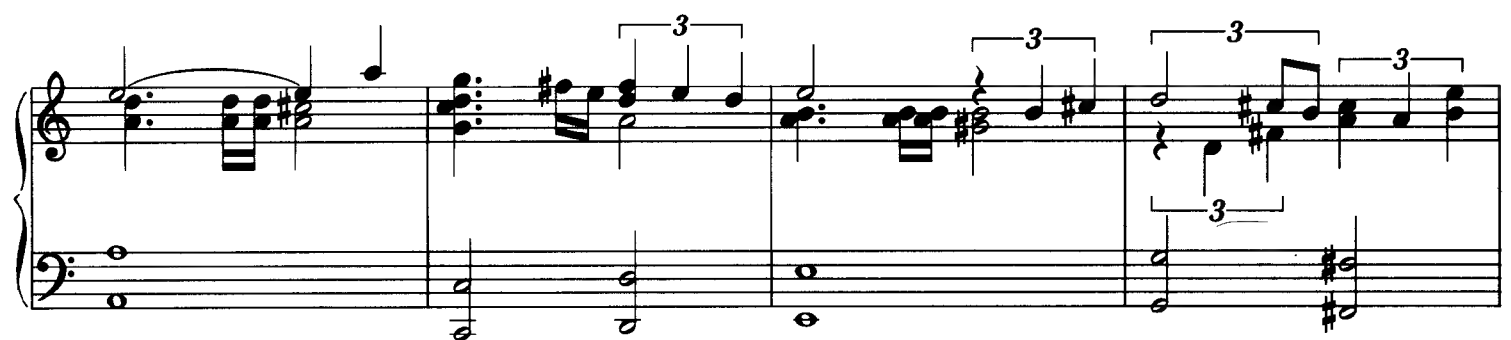
First system of musical notation. The treble clef staff contains a series of eighth notes, followed by a half note chord. The bass clef staff contains a series of eighth notes, followed by a half note chord. Dynamics include *fp* (fortissimo piano) and *mf* (mezzo-forte).



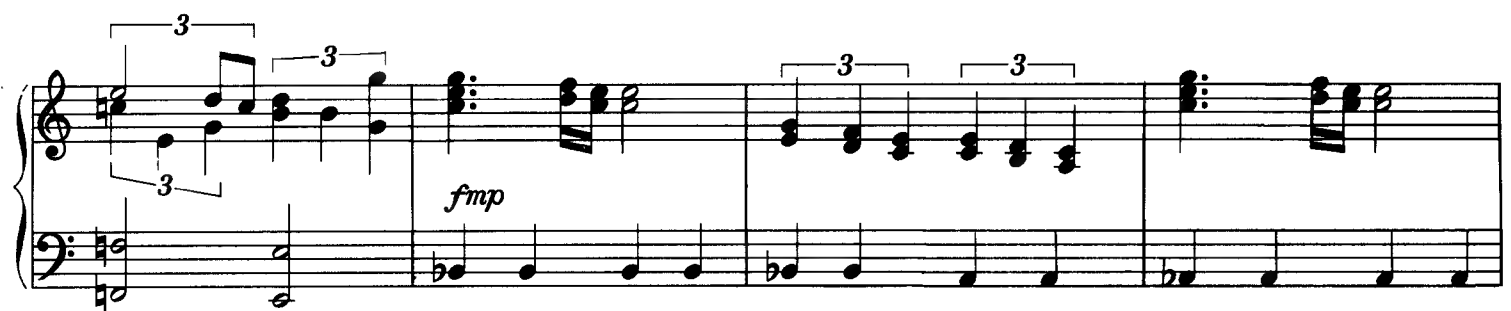
Second system of musical notation. The treble clef staff contains a series of eighth notes, followed by a half note chord. The bass clef staff contains a series of eighth notes, followed by a half note chord. Dynamics include *fp* (fortissimo piano).



Third system of musical notation. The treble clef staff contains a series of eighth notes, followed by a half note chord. The bass clef staff contains a series of eighth notes, followed by a half note chord. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).



Fourth system of musical notation. The treble clef staff contains a series of eighth notes, followed by a half note chord. The bass clef staff contains a series of eighth notes, followed by a half note chord. Dynamics include *f* (forte).



Fifth system of musical notation. The treble clef staff contains a series of eighth notes, followed by a half note chord. The bass clef staff contains a series of eighth notes, followed by a half note chord. Dynamics include *fmp* (fortissimo mezzo-piano).

First system of musical notation. The treble clef staff features a series of triplet chords, with the first two marked with a '3' and a bracket. The bass clef staff provides a harmonic accompaniment. A 'cresc.' (crescendo) marking is placed above the bass staff in the third measure. The system concludes with a triplet of eighth notes in the treble staff, marked with a '3' and a bracket, and a triplet of eighth notes in the bass staff, also marked with a '3' and a bracket. A dynamic marking of 'f' (forte) is present above the treble staff in the fourth measure.

Second system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. It contains a series of slurs over eighth notes. The bass clef staff features a triplet of eighth notes in the third measure, marked with a '3' and a bracket. The system ends with a triplet of eighth notes in the treble staff, marked with a '3' and a bracket, and a triplet of eighth notes in the bass staff, marked with a '3' and a bracket. A dynamic marking of 'f' (forte) is present above the treble staff in the fourth measure.

Third system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. It contains a series of slurs over eighth notes. The bass clef staff features a triplet of eighth notes in the third measure, marked with a '3' and a bracket. The system ends with a triplet of eighth notes in the treble staff, marked with a '3' and a bracket, and a triplet of eighth notes in the bass staff, marked with a '3' and a bracket. A dynamic marking of 'f' (forte) is present above the treble staff in the fourth measure. The text '8va - J' is written below the bass staff in the first measure.

Fourth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. It contains a series of slurs over eighth notes. The bass clef staff features a triplet of eighth notes in the third measure, marked with a '3' and a bracket. The system ends with a triplet of eighth notes in the treble staff, marked with a '3' and a bracket, and a triplet of eighth notes in the bass staff, marked with a '3' and a bracket. A dynamic marking of 'f' (forte) is present above the treble staff in the fourth measure. The text '8va - J' is written below the bass staff in the first measure.

Fifth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. It contains a series of slurs over eighth notes. The bass clef staff features a triplet of eighth notes in the third measure, marked with a '3' and a bracket. The system ends with a triplet of eighth notes in the treble staff, marked with a '3' and a bracket, and a triplet of eighth notes in the bass staff, marked with a '3' and a bracket. A dynamic marking of 'ff' (fortissimo) is present above the treble staff in the fourth measure. The text '8va - J' is written below the bass staff in the first measure.

# HEAVEN IS ONE STEP AWAY

Words and Music by  
ERIC CLAPTON

Medium Slow (with a reggae feel)

**C** **G**

*mf*

**F** **G**

**C** **G**

We And searched then all there through came the the night; — }  
dawn; — }

**F** **G**

I could - n't find — it, you could - n't find — it.

**C** **G**

knew — some - thing was — n't right; —  
just — had to car — ry on; —

**F** **G**

I could - n't find — it, you could - n't find — it. And they

**Am** **F** **Am**

say: Heav - en is one step a - way. —

**F** **Am** **F** **To Coda**

(just one step a - way) — Heav - en is one step a - way. —

The musical score is written for voice, piano, and guitar. The guitar part is in the key of A minor (Am) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The melody is in the treble clef, with lyrics written below it.

**Guitar Chords:**

- Am:** A minor triad (A, C, E) on strings 1, 2, and 3.
- F:** F major triad (F, A, C) on strings 1, 2, and 3.

**Lyrics:**

all your friends, they were laugh - ing at me. \_\_\_\_

**Am**

**F**

I don't get it, I don't un - der - stand. —

The musical score is for the song "Who is that man". It features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in grand staff (treble and bass clefs). The score is divided into two measures. The first measure contains the lyrics "Who is that man" and the second measure contains "hold - ing your hand? \_\_\_". Above the first measure, there is a guitar chord diagram for G, and above the second measure, there is a guitar chord diagram for G7. The piano accompaniment in the first measure consists of a series of chords (F#m, D, F#m, D) and a bass line (F#, D, F#, D). In the second measure, the piano accompaniment continues with chords (F#m, D, F#m, D) and a bass line (F#, D, F#, D), ending with a sustained chord (F#m, D, F#m, D) and a bass line (F#, D, F#, D).

The musical score for 'The Rose Tree' is presented in three systems, each corresponding to a measure of the song. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in the treble clef, and the accompaniment is written in the bass clef. The first system shows the beginning of the song, with a treble clef and a key signature of one flat. The second system shows the middle of the song, with a treble clef and a key signature of one flat. The third system shows the end of the song, with a treble clef and a key signature of one flat. The score is written in a standard musical notation style, with notes, rests, and bar lines. The lyrics are written below the melody line.

Sheet music for guitar and piano, featuring chords and lyrics.

**Chords:** G6, G9, C, G, F, Am, CODA.

**Lyrics:**

(just one step a - way) — Heav - en is

one step a - way. — (just one step a - way) —

**Repeat and Fade**

Detailed description: This is a page of sheet music, page 26, for a guitar and piano arrangement. It consists of three main systems of music. Each system includes a guitar staff at the top with chord diagrams and a piano staff below with a melody. The first system features chords G6, G9, and C. The piano melody has triplets in the right hand. The second system features chords G, F, and G, and ends with the instruction 'D.S. al Coda'. The piano melody continues with triplets. The third system begins with a CODA symbol, followed by Am, F, and Am chords. It includes the lyrics '(just one step a - way) — Heav - en is'. The piano melody has a repeat sign. The fourth system features F, Am, and F chords, with the lyrics 'one step a - way. — (just one step a - way) —' and 'Repeat and Fade'. The piano melody also has a repeat sign.

# BACK IN TIME

Words and Music by JOHNNY COLLA, CHRIS HAYES,  
SEAN HOPPER and HUEY LEWIS

**D** **D7sus** **D**

*mf*

**D7sus** **D** **D7sus**

**D** **D7sus** **D**

Tell me, doc - tor,

**G/C** **G/B** **F/A** **G/A** **D** **C** **G/B** **F/A** **Am7**

where are we go - ing this time? \_

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems. The first system shows the piano introduction with chords D and D7sus. The second system continues the piano accompaniment with D7sus and D chords. The third system introduces the vocal melody with the lyrics 'Tell me, doctor,'. The fourth system continues the piano accompaniment with various chords including G/C, G/B, F/A, G/A, D, C, G/B, F/A, and Am7, and includes the lyrics 'where are we going this time? \_'. The score includes fingerings, dynamics like 'mf', and various musical notations such as slurs, accents, and ties.



D7



C



G/B



F/A



G/A



Is this the fif - ties,

or nine - teen nine - ty - nine? \_

D



C



G/B



F/A



G/A



G



All I want - ed to do

F



C/E



Dm7



G



F



C/E



Dm7



was play my gui - tar and sing. \_

So

D



C/D



take me a - way, \_

I

don't mind, \_

G/D

B $\flat$  maj7

Csus



but you bet-ter prom - ise me I'll be back in time.

D



D7sus



D



I got-ta get back in time.

D7sus



D



Don't bet your fu - ture

C



G/B



F/A



G/A



D



C



G/B



F/A



G/A



on one roll of the dice.

You

bet - ter re - mem - ber light - ning nev - er strikes twice.

Please don't drive

and eat. Don't wan - na be

late a - gain. So take me a - way,

Chord diagrams shown above the staff:

- System 1: D, C, G/B, F/A, G/A (2nd fret)
- System 2: D, C, G/B, F/A, Am7, G
- System 3: G7/F, Em, Dm7, G
- System 4: F, C/E, Dm7, D

**C/D**  **G/D** 

I don't mind, \_\_\_\_\_ but you bet-ter prom - ise me I'll be

**Bbmaj7**  **Csus**  **D**  **D7sus** 

back in time. \_\_\_\_\_ I got-ta get

**D**  **D7sus** 

back in \_\_\_\_\_ time. \_\_\_\_\_ Got - ta get

**D**  **C**  **G/B**  **F/A**  **G/A**  2- 

back in \_\_\_\_\_ time. \_\_\_\_\_ Got - ta get

**Repeat and Fade with improvisation**

# DANCE WITH ME HENRY

(The Wallflower)

Words and Music by ETTA JAMES,  
JOHNNY OTIS and HANK BALLARD

Moderately  played as 

Hey, ba - by, what do I have to do

*mf*

to make you love me too? You got to

roll with me, Hen - ry. (al - right, ba - by) Roll with me, Hen - ry. (don't...

B $\flat$ 

— mean may - be) Roll with me, Hen - ry (an - y old time) —

 The first system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (Bb). The vocal line contains the lyrics "mean may - be) Roll with me, Hen - ry (an - y old time)". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F



C



Roll with me, Hen - ry. (won't change my mind) — Roll with me, Hen - ry —

 The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F



— (al- right) — You bet - ter roll while the roll - in' is on. Roll — on, roll —

 The third system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

on, roll — on. While the cats are ball - in', you bet - ter

 The fourth system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F/A



Bb



stop your stall - in'.

It's in - ter - miss - ion in a min - ute,

so you bet - ter get with it.



Roll with me, Hen - ry. \_\_\_\_\_

You bet - ter roll while the roll - in' is

on roll \_\_\_\_\_ on, roll \_\_\_\_\_ on, roll \_\_\_\_\_ on.

Ah - ooh \_\_\_\_\_ ah - ooh \_\_\_\_\_ ooh \_\_\_\_\_

B $\flat$ 

wee Hen - ry, you ain't mov - in' me. You bet - ter

(7)

F



C



feel that boo - gie beat. Get the lead out

(4)

F



of your feet. Roll with me, Hen - ry. Roll

B $\flat$ 

with me, Hen - ry. Roll with me, Hen - ry.



F



Roll \_\_\_ with me, Hen - ry. Roll \_\_\_

C



F



\_\_\_ with me, Hen - ry. \_\_\_ You bet - ter roll while the roll - in' is

on. Roll \_\_\_ on, roll \_\_\_ on, roll \_\_\_ on. Well, \_\_\_ I ain't teas - in'. (talk \_\_\_

\_\_\_ to me babe) You bet - ter stop your freez - in'. (al - right ma - ma) If you

Bb



wan - na ro - man - cin',

(O. K.

sug

you ar)

bet - ter

F



learn some danc - in'.

C



Roll — with me, Hen - ry. —

F



— You bet - ter roll it while the roll - in' is

D.S. and Fade

on.

Roll —

on,

roll —

on,

roll —

on.

# NIGHT TRAIN

Words by OSCAR WASHINGTON  
and LEWIS C. SIMPKINS  
Music by JIMMY FORREST

Slow Blues Tempo

**Bb**



Night \_\_\_\_\_ train, —  
Night \_\_\_\_\_ train, —  
Night \_\_\_\_\_ train, —

that took my ba - by so far a - way, —  
your whis - tle tore my poor heart in two; —  
please bring my ba - by back home to me; —

**Bb 13**



Night \_\_\_\_\_  
Night \_\_\_\_\_  
Night \_\_\_\_\_

train, —  
train, —  
train, —

that  
your  
please

**Eb 7**



**Bb**



took my ba - by so far a - way, —  
whis - tle tore my poor heart in two; —  
bring my ba - by back home to me; —

**Bb 13**



**F7**



Tell \_\_\_\_\_ her —  
She's \_\_\_\_\_ gone, —  
She's \_\_\_\_\_ gone; —

*mf*

**Bb** **To Coda** **Bb6** **Fine**

I love her more and more ev - 'ry day, —  
and the blues I don't know what I'm gon - na do! —  
she left just won't set me free. —

My

**Bb**

moth - er said I'd lose her if I ev - er did a - buse her, should have

**Bb6** **Bb13** **Eb7**

lis - tened. My moth - er said I'd lose her if I

**Bb6**

ev - er did a - buse her, should have lis - tened. Now

Eb7



I have learned my les - son, my sweet ba - by was a bless - in', should have

Bb6



D.C. al Coda

lis - tened.

CODA

Bb6



It's

Bb



Eb m



Bb7



blue Mon - day morn - ing she left me last Sat - ur - day

**E<sub>b</sub>** **E<sub>b</sub>9**

night; Now it's blue \_\_\_\_\_ Mon - day morn - ing; \_\_\_\_\_ She left me

**B<sub>b</sub>7** **E<sub>b</sub>**

last \_\_\_\_\_ Sat - ur - day night: Ev - 'ry time \_\_\_\_\_ I hear

**E<sub>b</sub>7** **B<sub>b</sub>** **F13** **D.C. al Fine**

trains blow \_\_\_\_\_ I get the blues; \_\_\_\_\_ Can't sleep at night.

# JOHNNY B. GOODE

Words and Music by  
CHUCK BERRY

**F**

Deep down in Lou-'si - an - a, close to New Or - leans, Way back up in the woods a - mong the  
 car - ry his gui - tar in a gun - ny sack, Go sit be - neath the tree by the  
 moth - er told him, "Some-day you will be a man And you will be the lead - er of a

*mp*

**F7**

**Bb7**

ev - er - greens; There stood an old cab - in made of earth and wood, Where  
 rail - road track; Ol' en - gineer in the train, sit - tin' in the shade,  
 big old band; Man - y peo - ple com - in' from miles a - round, To

**F**

**C7**

lived a coun - try boy named John - ny B. Goode. Who'd nev - er ev - er learned to read or  
 Strum - min' with the rhy - thm that the driv - ers made. The peo - ple pass - in' by, they would  
 hear you play your mu - sic till the sun goes down. May - be some day your name - 'll be in

F



write so well, — But he could play a gui - tar — just like a — ring - in' a bell. —  
 stop and say — A - say - in' Oh my, but that lit - tle coun - try boy — could play. — } Go! Go! —  
 lights John - ny B. Goode — to night. —

*mf*

F6



F7



Go! — John - ny! Go! Go! — Go! — John - ny! Go! Go! —

Bb9



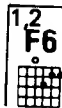
F6



C7



Go! — John - ny! Go! Go! — Go! — John - ny! Go! Go! —



F6



F6

C7+5



F



F

Gb7



Gb7

F6



F6

John - ny B. Goode. —

2. He used to  
 3. — His

*mp*



# EARTH ANGEL

Slowly with a beat

Words and Music by  
DOOTSIE WILLIAMS

*mf*

Earth an-gel, earth an-gel, Will you be mine, My dar-ling, dear,

Love you all the time, I'm just a fool, A fool in love with

you. Earth an-gel, earth an-gel,

Chords: Eb, Cm, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cm, Eb, Cm, Fm7, Bb7, Eb, Cm

**Fm7** **Bb7** **Eb** **Cm** **Fm7** **Bb7**  
 The one I a - dore, — Love you for - ev - er and ev - er - more. —

**Eb** **Cm** **Fm7** **Bb7** **Eb** **Ab** **Eb** **Fm7**  
 I'm just a fool, — A fool in love with you. —

**Eb7** **Ab** **Abm** **Eb**  
 — I fell for you, — And I knew the

**Fm7** **Bb7** **Eb** **Eb7** **Ab** **Cdim**  
 vi - sion of your love's love - li - ness, — I hope and I pray —

**E<sub>b</sub>** **Cm** **F9** **B7 B<sub>b</sub>7**

That some day I'll be the vi - sion of your hap - pi - ness. Earth

**E<sub>b</sub>** **Cm** **Fm7** **B<sub>b</sub>7** **E<sub>b</sub>** **Cm**

an - gel, earth an - gel, Please be mine, My dar - ling, dear,

**Fm7** **B<sub>b</sub>7** **E<sub>b</sub>** **Cm** **Fm7** **B<sub>b</sub>7**

Love you all the time. I'm just a fool, A fool in love with

**1 E<sub>b</sub>** **Cdim** **Fm7** **B<sub>b</sub>7** **2 E<sub>b</sub>** **Fm7** **E<sub>b</sub>**

you. Earth you.